

United States Department of the Interior
National Park Service

SENT TO D.C.
6-29-01

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. NAME OF PROPERTY

HISTORIC NAME: 5510 North Sheridan
OTHER NAMES/SITE NUMBER: The Renaissance

2. LOCATION

STREET & NUMBER: 5510 North Sheridan Road
CITY OR TOWN: Chicago
STATE: IL CODE: 031 COUNTY: Cook
NOT FOR PUBLICATION: N/A
VICINITY:
ZIP CODE: 60640

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William J. Coker / SHP 6-29-01
Signature of certifying official Date
State Historic Preservation Officer, Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain): _____	_____	_____

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Private

CATEGORY OF PROPERTY:

- Building(s)
- District
- Site
- Structure
- Object

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
BUILDINGS	1	0
SITES	0	0
STRUCTURES	0	0
OBJECTS	0	0
TOTAL	1	0

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: N/A

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: DOMESTIC: Multiple Dwelling

CURRENT FUNCTIONS: DOMESTIC: Multiple Dwelling

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Renaissance Revival

MATERIALS:

- FOUNDATION:** Concrete
- ROOF:** Slate
- WALLS:** Brick
- OTHER:** Limestone

NARRATIVE DESCRIPTION: See Continuation Sheets

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA:

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.*
- B. Property is associated with the lives of persons significant in our past.*
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.*
- D. Property has yielded, or is likely to yield information important in prehistory or history.*

CRITERIA CONSIDERATIONS: N/A

- A. Owned by a religious institution or used for religious purposes.*
- B. Removed from its original location.*
- C. A birthplace or a grave.*
- D. A cemetery.*
- E. A reconstructed building, object, or structure.*
- F. A commemorative property.*
- G. Less than 50 years of age or achieved significance within the past 50 years.*

AREAS OF SIGNIFICANCE: ARCHITECTURE, COMMUNITY PLANNING AND DEVELOPMENT

PERIOD OF SIGNIFICANCE: 1927-1951

SIGNIFICANT DATES: 1927

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Quinn & Christiansen

NARRATIVE STATEMENT OF SIGNIFICANCE: See Continuation Sheets

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY: See Continuation Sheets

PREVIOUS DOCUMENTATION ON FILE (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.*
- previously listed in the National Register*
- previously determined eligible by the National Register (1983)*
- designated a National Historic Landmark*
- recorded by Historic American Buildings Survey # _____*
- recorded by Historic American Engineering Record # _____*

PRIMARY LOCATION OF ADDITIONAL DATA

- State Historic Preservation Office*
- Federal agency*
- University*
- Other State agency*
- Local Government:*
- Other: Name of repository:*
Art Institute of Chicago: Burnham Library

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: Less than one acre

UTM REFERENCES:	ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING
	1	16	445690	4647820	3	_____
	2	_____	_____	4	_____	_____

VERBAL BOUNDARY DESCRIPTION: See Continuation Sheet

BOUNDARY JUSTIFICATION: See Continuation Sheet

11. FORM PREPARED BY

NAME/TITLE: Caleb Christopher and Susan M. Baldwin

ORGANIZATION: CG Consultants / Baldwin Historic Properties

DATE: January 29th, 2001

STREET & NUMBER: 233 East Wacker Drive #410

TELEPHONE: 312.228.0707

CITY OR TOWN: Chicago **STATE:** IL

ZIP CODE: 60601

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS:

MAPS:

- A USGS MAP (7.5 OR 15 MINUTE SERIES) INDICATING THE PROPERTY'S LOCATION
- A FLOOR PLAN(S) FOR INDIVIDUAL PROPERTIES

A SKETCH MAP FOR HISTORIC DISTRICTS AND PROPERTIES HAVING LARGE ACREAGE OR NUMEROUS RESOURCES.

PHOTOGRAPHS:

REPRESENTATIVE BLACK AND WHITE PHOTOGRAPHS OF THE PROPERTY.

ADDITIONAL ITEMS:

PROPERTY OWNER

NAME: 5510 North Sheridan Road Condominium c/o Tom Hoffman

STREET & NUMBER: 5510 North Sheridan Road

TELEPHONE: 773.784.0440

CITY OR TOWN: Chicago **STATE:** IL

ZIP CODE: 60640

Paperwork Reduction Act Statement This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Paperwork Reduction Project (1024-0018), Washington, DC 20503.

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Name of property: 5510 North Sheridan
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7. DESCRIPTION:

The building at 5510 North Sheridan is a seventeen story building prominently situated in Chicago's Edgewater neighborhood, approximately six miles north of the Loop and just south of the Bryn Mawr National Register Historic District. To the northeast of the building lies the Edgewater Beach apartment complex, designed in 1916 by Benjamin Marshall and listed on the National Register of Historic Places. To the east of the building, across Sheridan Road, lies a private garden, Lake Shore Drive, the Northern extension of Lincoln Park, and the shore of Lake Michigan. A postwar apartment complex is located across Sheridan Road to the southeast of the building, and the building is surrounded by surface parking areas directly to its north and south. To the west, rear, of the building is an alley, beyond which lies a large area of residential prewar and postwar low-rise apartment buildings.

The structure, which occupies most of a 80 x 170 foot lot, rises with a rectangular primary façade which faces east and contains all of the building's exterior architectural ornamentation. The plan forms a 'T', with a wider eastern elevation facing the lake, and a narrow rectangular core extending back to a garage which faces the alley. The building is a steel frame and reinforced concrete structure built upon reinforced concrete caissons. Sitting upon a concrete foundation, the building is faced with brick and limestone ornamentation concentrated on the lower and upper stories. The primary eastern façade contains two vertical setbacks at the fourteenth and seventeenth floors. The eastern elevation measures approximately 70 feet in length. The primary southern elevation is approximately 115 feet in length. The southeastern two bays of windows protrude out from the remainder of the building's core. A three-story garage is attached to the western portion of the building. The western elevation of the high-rise portion of the building is approximately 40 feet wide, while the garage portion is approximately 70 feet wide. The northern elevation of the building and garage perfectly mirror the symmetry of the southern elevation.

The building is faced with rusticated red brick laid with a common bond every seventh course. The east elevation is approximately 70 feet in length and is ten bays wide. The northernmost and southernmost two bays are set forward approximately ten inches, lending a degree of symmetry and central emphasis to the facade. The elevation features a composition at the base with superimposed ornamentation on the central, southern and northern ends, determining the division of the façade and producing a vertical note. Each bay contains a tier of single windows, and each tier contains a single double hung window. The bays are divided into horizontal bands of varying importance in composition with quoins on the lower and upper floors. String courses of limestone divide the façade at the first, second, third, fifteenth and sixteenth floors. The windows of the second story are casement windows, while those of floors three through seventeen are double hung, one-over-one light, installed in the early 1990s.

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The building's slate roof is a central pitched mansard salient with flanking gable roofs. The roof has a ridge and end hips. The northern edge of the roof features an elaborated dormer with entablature and a gable with compound curve, set within a false tower with a ridged hip roof. The center of the pitched mansard roof features two sets of three gabled dormer windows. The lower set are elaborated dormers, while the upper set are smaller, simple dormers. The eastern portion of the roof also features three brick chimneys, two flanking the western rear of the mansard salient and one protruding from the mansard's southern gable, complete with limestone chimney caps. Behind the mansard, facing west, is a small rectangular mechanical penthouse with a flat roof. This is set on top of a flat roof which tops the building's northern, southern and western high-rise elevations. The mansard roof on the eastern elevation is capped on the bottom by a limestone cornice. The gabled mansard roof and the four stories below are set back from the main building by approximately twenty feet, and feature repeated ornamental limestone spandrels on the seventeenth and sixteenth floors and private rooftop gardens. The fifteenth and fourteenth floors are setback approximately eight feet from the east elevation and five feet from the north and south elevations. The east setbacks feature rooftop gardens, and plain limestone lintels with sparse limestone ornamentation continuing on the northern and southernmost sides of the flanking windows.

At street level, the main entrance is centrally located on the symmetrical facade. The doorway features an opening with an architrave and cornice and an overhead panel and is flanked by superimposed quoins. The panel features floral sculptural elements set in low relief. The single wooden door is venetian, flanked by sidelights, and the transom above features gold-painted lettering indicating the building's address, "5510." The door and flanking sidelights feature divided light panels. Above the entrance rests a suspended steel canopy anchored into steel ties above on the second floor. The entrance is flanked by two tall, narrow single sash windows with decorative carved limestone lintels. The windows are obscured by an outer layer of ornamental iron grills featuring decorative floral patterns. The central entrance is flanked by two porte cochere entrances on the protruding north and south sides of the façade. These automobile entrances feature gates whose central grillwork repeats the floral ornamentation of the central window grills. A window and two entrances within the gateway feature carved limestone sills. The exterior of the gateways are flanked by superimposed limestone quoins and decorative carved limestone featuring sculptural elements.

The plan of the building is roughly a 'T', with the three easternmost bays protruding beyond the longer core of the building which extends to the west, which would have allowed for light and air into the building if buildings were constructed to the north and south. These elevations are devoid of ornament, and as with the building's interior plan, the northern and southern elevations mirror each other. The eastern protruding section, three bays deep, features a small rectangular window, placed to the east of a single building-standard double hung window which both face east. As the elevation returns to the longer and narrower rectangular core, a pair of double hung windows face west and an exterior chimney and steel fire escape run up the corner; this pattern is repeated throughout. The long narrower core of the northern and southern elevations is seven bays wide and features alternating window openings of a single double hung sash window and a pair of double hung windows

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repeated throughout. All windows on these elevations carry plain limestone sills.

The rear, western elevation of 5510 North Sheridan faces the adjacent alley and is completely devoid of ornament. The high-rise elevation is directly attached to the three-story garage at its west. The high-rise elevation is five bays wide. A tier of paired double hung windows flank either side, while the central two bays feature two separate double hung windows which are shorter than the outer pairs. All of the windows maintain the building's use of simple, flat limestone sills.

The three-story garage portion of the complex is also faced with brick and features two large multiple-paned windows for each story on the north and south elevations, all with simple limestone sills. The southern elevation features a ten foot protruding shaft which houses the interior elevator. The western elevation features two beveled corners with a dogtooth course of brick. The elevation also features the original swinging double wooden doors. The northern elevation mirrors the south with the exception of a central 'garage' style door which rolls upward, and the lack of an elevator shaft. The interior of the garage is simple, relying upon unfinished concrete surfaces and structural columns repeated on all floors. The garage contains space for approximately 24 automobiles. The automobile elevator is operated by residents and is original to the building.

Interior

The primary exterior entrance opens into a small vestibule. The vestibule features a lavish ornamental plaster ceiling, a wood paneled wainscot, and marble tiled floor. Two wooden doors, on either side of a divider each open up into the lobby. The doors feature extensive ornamental floral iron grills similar to those on the exterior. The large rectangular lobby extending the full width of the building is paneled with an excellent example of trompe l'oeil faux wood graining, and has engaged plaster columns and a decorative plaster ceiling with two original chandeliers. The vertical panels are interrupted by a fireplace toward the north end of the west lobby wall. The white plaster ceiling is divided in the center by a plaster beam. The floor consists of white marble tiles with black diamonds.

Double doors with 'diamond' windows in both the north and south walls of the lobby open up into the porte cocheres. To the north of the entry doors off the eastern wall of the lobby is a small library, with a plain wooden door. At the southern end of the eastern wall of the lobby is a mailroom. Some of the lobby furniture including a library table, is original to the building. A long hallway, also faced with faux wood paneling, extends west from the southern portion of the lobby, leading to the garage at the rear. The main hallway is bisected by a short perpendicular hallway with the passenger elevator on its west side and an enclosed service stairway on the east. At the end of this short hallway, which continues plaster molding and faux wood panels, are entrances to management offices and another short hallway, unornamented, leading east to the service elevator area. The service elevator retains the original steel swinging gate door.

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The masonry basement below is primarily a utility area which features mechanical support systems for the rest of the building, including a boiler room with two original boilers, one still functional. The basement stairs open up into an extended corridor which leads into a game room with an original pool table, and continues west to a laundry area. The laundry area is bordered by a mechanical room and the boiler area. To the north of the game room is a sauna/bathroom area, constructed in the 1970s with tile floors and walls. To the south of the sauna there is a short hall which continues east to a residential storage area. The basement hallway features white linoleum flooring and dryboard walls, also white, which were both results of a remodeling effort in the early 1990s. The ceiling has exposed pipes. The storage area, which may be original, has concrete floors and walls, with wooden plank dividers separating storage areas.

The building's thirty two apartments are similar in design and features. There are two apartments per floor, one to the north and one to the south of the building elevator core, with the two apartments on each floor sharing an elevator foyer. On each floor, in addition to the apartment entry doors leading off to north and south there is a door leading into the service stairwell to the east, directly across from the elevator doors. The foyers have been altered over time with differing finishes, and have minimal plaster cornice moldings. The apartment floorplans mirror each other, with the more formal rooms on the east end, a centrally located utility core, and a long hallway leading to bedrooms and bathrooms. Extending between the east and west ends of each apartment parallel to and in front of the utility area, is a long formal entry. The 'set back' apartments on floors fourteen through seventeen mirror the typical plans although a central bedroom has been omitted.

The long, three-part entry hall is distinguished with a barrel vaulted ceiling. From the elevator foyer, one enters the largest and most formal segment, measuring 6-4" x 15'-9", which leads directly to the living room on the east, and through an arch on the west to another, smaller reception hall measuring 4'6" x 10'6". That hall in turn continues west through yet another arch to the third section which, in the original plan, terminates in a set of French doors.

The living room, measuring 15'-9" x 26', opens to the east of the entry hall through an arch. It features a decorative fireplace and mantle. An archway centrally located in the north (or south) wall of the living room leads into a formal dining room, measuring 14' x 19'9". Both the dining and living rooms feature decorative plaster wall and cornice moldings and hardwood floors (seen throughout but often obscured by carpet) as well as an eastern lake exposure through the three windows in the living room and two in the dining room.

A door in the west wall of the dining room leads into a small "butler's" pantry area measuring 6' x 13'-9" with a small double-hung window facing the south (or north). In some apartments, the wall between the pantry and the kitchen have been partially removed, opening up the space as a breakfast nook. To the west of the pantry is the kitchen, approximately 9'-3" x 15'3". The kitchens typically feature a closet on the north (or south), although many have been remodeled several times. To the north (or south) of the kitchen area is a sma

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rear service hall to the service elevator. To the west of the kitchen is a narrow hall leading to what was originally referred to as the 'Maid's Room,' measuring 10'-3" x 10'-6", with a single double-hung window facing south (or north). This room has a connecting tiled bathroom and a closet.

The French doors at the west end of the vaulted entry hall enter into a library/bedroom. In some instances, the French doors and wall dividing this room from the corridor have been removed, opening it up into one larger space. As originally planned, this room measures 12'0" x 16'3" and features two adjacent double-hung windows which face south (north); a tiled bathroom is attached and shared with the bedroom to the west. In the original plan, a simpler and narrower version of the vaulted hallway turns the corner and continues west around this room to the rear of the apartment. Leading off the hallway is another bedroom, 12'0" x 14'0" with a pair of windows and two closets on the east and north (south). The hallway terminates at the entrance to the master bedroom, 14'0" x 16'3", which has window exposures to the south (north) and west. The master bedroom also has closets (on the north/south) and a private tiled bathroom.

Integrity

5510 North Sheridan maintains a high degree of integrity in its original design features, including the original form of the building with its dramatic setbacks and roofline, the masonry and elaborate Renaissance ornament, and the entry (including wood door) and port cocheres. In addition, the parking garage remains with its original doors and automobile elevator, plus the original multi-light steel windows. Alterations to the building exterior include the installation of the canopy above the central doorway on the east exterior, which dates to the late 1980s. Also at that time, the two central bays on the east elevation had 'through-the-wall' air conditioner units installed on stories three through fifteen. In the early 1990s, the original, deteriorated double-hung windows of the upper floors were replaced with new double-hung windows, and a large fixed window on the seventeenth floor's eastern elevation was replaced two single double-hung units.

The interior of 5510 North Sheridan retains the elegant foyer and lobby, complete with finishes and faux wood graining. Plan and finishes have also been preserved in the main corridor. According to tenants, the lobby fireplace dates from the 1940s, when it replaced an original fountain at the same location. The original floor plan of the apartments and most of the finishes, including decorative plaster moldings, vaulted entry halls, and oak floors have been preserved, but a few apartments have had modifications to fit the requirements of different tenants. In many cases, kitchens have been updated and expanded. In three instances, the rear master bedroom of an adjacent apartment is accessed by extending the hallway through the retaining wall, thus creating a larger and smaller apartment on each floor. Many apartments maintain important original details including pantry cabinets, French doors, and tiled bathrooms and fixtures. In addition to retaining many of its important original architectural details, 5510 North Sheridan conveys an excellent sense of its historic sense of place and setting.

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8. STATEMENT OF SIGNIFICANCE

Summary

The building at 5510 North Sheridan fulfills both Criterion A for history and Criterion C for architecture for listing in the National Register of Historic Places. The building is a significant local example of an important building type, the urban luxury high-rise, designed in the French Renaissance Revival style and reflects the comprehensive changes in community planning and development that occurred in Chicago during the first half of the twentieth century. In urban neighborhoods with expensive real estate, residential structures went quickly from luxurious but private low-rise residences to vertical communities. Urban residential high-rises, often designed in revival styles, played an important role in the development of city planning. Quinn & Christiansen, a firm that specialized in luxury residential high-rises, designed the building at 5510 North Sheridan. It embodies important characteristics of a classical revival luxury high rise, in which aspects of private mansions were combined with community and housed in a modern structure. The period of significance is from 1927, when the building was constructed, to 1951, the fifty-year cut off date for significance to the National Register of Historic Places.

History and Planning

The building at 5510 North Sheridan Road was constructed in 1927 and was designed by the architectu firm of Quinn & Christiansen. The building was featured in the 1929 book *A Portfolio of Fine Apartment Homes*, a collection of luxury residential high-rises located along or near Lake Shore Drive. 5510 North Sheridan was highlighted for its proximity to urban mass transit and new domestic amenities. It was also promoted for its privacy and outstanding lake views. Displayed as a symbol of wealth and prestige, it was available to those able to purchase one of its thirty-two apartments. The book stated that:

Fifty-five-ten Sheridan Road is located in the delightful Edgewater section of Chicago. Fronting on Sheriden road, directly opposite the Edgewater Beach Hotel development, facing Lake Michigan, it offers a distinctive apartment home in a well-chosen residential district. It has the advantages of excellent transportation facilities, being served not only by the Motor Coach Company on Sheridan, but by the surface lines and Rapid Transit as well. The rooms are large and carefully planned, many of them overlooking the grounds of the Edgewater Beach Hotel and the lake, while others present a charming view of Lake Michigan's shoreline, both to north and south. Servants quarters are separated from the remainder of the aprtment. The special features of the building are: incinerators, artificial refrigeration, kitchen ventilators, filtration, vacuum heat, with concealed radiators.

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5510 North Sheridan originally employed a full-time staff of fifteen and was created as a cooperative building in which owners were joint corporate owners.

The building at 5510 North Sheridan serves as an excellent example of the historical development of community planning in Chicago. As the city grew in size and wealth, the placement of luxurious mansions in geographically desirable areas did not maximize the real value of the land. However, by transforming the financial value of the land, these buildings also directly affected the development of Chicago's urban communities. While Chicago's wealthiest families had settled first on Prairie Avenue (and later on the Gold Coast) in single family houses with generous yards, by the 1910s real estate values for properties facing the desirable Lake Michigan had soared. As new innovations in construction material and techniques, notably steel frame construction, advanced, the technologies used in commercial high-rise construction were applied to residential buildings. However, the very notion of an apartment as an appropriate residence was difficult for many wealthy families to accept as a symbol of prestige. Before luxury high-rises were accepted, apartments were considered fit only for tenements and working class families. It would take the clever promotion and design of luxury high-rises to transform them into a commodified example of social prestige.

At first members of the wealthy upper class were unwilling to leave their mansions and resettle in an apartment. Their reluctance began to give way as the apartment became associated with notions of status and cachet that implied that those who lived in an American apartment would command the same respect as the old, prestigious families who for a number of years had been living in Paris ones. During the 1890s and the first years of the twentieth century, numerous articles in architectural magazines described how the French lived in their enormous apartments.¹

Chicago's lakeside would be transformed by these high-rise buildings. As apartments were effectively promoted as status symbols, the attention of developers, builders, buyers and architects turned towards this new building type. "All the money and ingenuity that prosperous Chicagoans had concentrated on estates with large grounds a few decades earlier was now lavished on their Gold Coast apartments."² These luxury high-rise apartment buildings would soon fill the edge of Lake Michigan, stretching from the Gold Coast to the northern terminus of Lake Shore Drive. Chicago would enter a decade-long building boom in which these apartment buildings would no longer be novelties but a defining symbol of urban life. The city's residential areas near the lake would become vertical communities. "Chicago had entered an apartment boom that exploded at the end of the postwar depression in 1921, then evaporated just as quickly in 1929. The building industry completed more

¹ Westfall, C. William. "The Golden Age of Chicago Apartments," *Inland Architect* (Chicago: Inland Architect Press) November 1980 72

² *ibid*

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than 18,000 apartment units in 1922, then expanded the number steadily every year to a high point of nearly 37,000 units in 1927 but the downward slide rapidly shrank to fewer than 1,500 in 1930.”³ 5510 North Sheridan is emblematic of an age in which urban residential communities were transformed. The earliest concentrations were further south on Lake Shore Drive, north of the ‘Magnificent Mile’ of Michigan Avenue. Structures such as the ‘Raymond,’ (1900, Benjamin Marshall, demolished), the ‘Marshall,’ (1906, Benjamin Marshall, demolished), 1130 North Lake Shore Drive (1910, Howard van Doren Shaw), 999 Lake Shore Drive (1912, Marshall & Fox) and 1550 North State (1918, Benjamin Marshall) heralded the age of luxury high-rises. Gradually, wealth and luxury would spread north along the lake, forming a cohesive set of residential high-rises ultimately terminating with a collection of postwar buildings north of Lake Shore Drive’s terminus, just south of the Roger’s Park neighborhood.

The planning precedents for this northward development along the lake lay in the Burnham-Bennet Plan of Chicago of 1909. With the Streeterville landfill problem under control, construction began in the area, and a plan was approved for the erection of a bridge across Michigan Avenue. This was the beginning of a plan for a grand thoroughfare to link the loop to Streeterville and the Gold Coast. The ‘Magnificent Mile’ was truly created in 1920, the same year that Marshall’s Drake Hotel opened. This initiated a new era for Chicago’s north side. A 1922 statute, which included a mechanism for cooperative ownership of apartment buildings, came in response to the postwar economic boom and the shortage of residential dwelling units. The Western Architect reported in 1926 that 51 percent of the annual increase in urban population during the 1922-1923 period was housed in some form of multi-family dwelling.⁴

By this time, Chicago had overcome its early prejudice against apartment buildings. In the Nineteenth Century, “flats” were considered by many to be uninhabitable. By the end of the Nineteenth Century, apartment reform movements improved conditions by increasing light and air, as well as expanding floor plans. However, such apartments would need effective promotion if they were to be successfully sold to an educated elite. These luxury apartments would be marketed to wealthy and would-be wealthy citizens as not only symbols of European prestige, but as spaces which offered inspiration: “In publicity brochures, the latest apartment house was often pictured rising through a mist, the photograph captioned with quotations from some great thinker. ‘Simple was the noble architecture,’ Voltaire is anachronistically quoted on the virtues of 1320 North State. ‘The House reveals the Man,’ says Emerson of the same building.”⁵

Apartment buildings such as 5510 North Sheridan relied upon their association with landscape and setting. By placing a large population near recreational areas such as Chicago’s lakefront, a higher number of urban residents would have increased access. In Chicago, tall apartment buildings did not exist alone but were integral to the use of the surrounding landscape. “No matter how they were justified, these visions usually

³ Condit, Carl. *Chicago - 1910-1929*. (University of Chicago Press: Chicago) 1973. 164

⁴ Claar, Elmer. “Co-operative Apartments” in Western Architect, October 1926

⁵ Westfall. 72

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included vast public parks around or in which apartment houses were located. These tracts of landscape were vital to the well-being of the city; without them the apartment house was incomplete.⁶ It was assumed that the use of these 'therapeutic' parks would only benefit the lives of apartment building residents. Rather than the spacious pastoral landscaping which often accompanied luxury single family residences in the city and suburbs, the lakefront park would serve as a communal and public 'yard.' As the modern city became an increasingly dense and compact space, recreational areas would become public rather than private. Speaking of Benjamin Marshall's early 1905 apartment high-rise building at 1100 North Lake Shore Drive (demolished), architectural historian Carl Condit noted that the setting offered both access to the city's central business district and the peaceful setting of the lakefront. The building was close to the "lake, beach, park, quiet scenic drive, and yet the core of the city only a mile and a half to the south – it was a combination of factors that existed in few other parts of the world, and once the first experiment proved successful, the building of luxury apartments came at an accelerated pace."⁷

The fundamental impact of these structures upon urban community development is the definition of a modern, twentieth century city as a place of social, cultural and commercial interaction. Without a dense, and therefore vertical, residential population, it was argued that such interaction would lessen. If urban residents, particularly wealthy ones, continued to live in spacious single-family homes, the opportunities for commercial and intellectual expansion which came with 'chance encounters' would cease to exist. These apartment buildings were clearly seen as contributing to the development of the modern city.

Many people who promoted apartment houses did so because they believed that a compact type of residence was necessary if American cities were to become great centers of commerce and culture. O.B. Bunce, the editor of *Appleton's Monthly*, wrote about the importance of apartment houses because he disliked travel to and from suburbs. He thought the pleasures of a city had to be 'spontaneous and immediate,' and he argued that a city's important commercial and cultural facilities would not flourish unless a large number of people lived nearby.⁸

Maximizing the financial worth of real estate would not only contribute to the pockets of developers but would increase the quality of urban life.

The integration of the automobile garage into 5510 North Sheridan reflects a significant trend in community planning and development. The integrated garage, and the proximity of Lake Shore Drive, created an instant geographical connection between 5510 North Sheridan and Chicago's central business district; the 'distance,' measured by travel time, had been considerably shortened. The automobile had a fundamental

⁶ Handlin, David. *The American Home: Architecture & Society 1815-1915* (Little Brown & Co., Boston 1979) 266

⁷ Condit 165

⁸ Handlin 268

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impact in the ways in which urban citizens could interact with their environment. While automobiles increase accessibility to the city, the infrastructure needed to support them such as garages and highways had a very visible impact upon the built environment.

Although garages were an important feature in the design of single family residences starting in the 1910s, the placement of larger garages attached to high-rise apartment buildings often caused considerable controversy. City planners recognized the need to provide adequate space for automobiles owned by an increasing percentage of urban residents. However, the concentration of those automobiles in a single, centralized space sparked concern over noise and emissions. In 1928, the Supreme Court of Pennsylvania ruled that an attached garage was not able to be included with an apartment building because "a public garage, though not a nuisance in itself, can become such when conducted in a residential neighborhood, regardless of how it may be carried on."⁹ While an article in 1929 noted that "Residential districts are generally zoned against parking garages"¹⁰ some city planners had come to see the inevitable permanence and increasing popularity of automobiles in urban environments. Starting in the late 1920s, luxury high rises such as 5510 North Sheridan were increasingly designed with attached garages. However, it would not be until the post World War II period that attached parking garages were given the full attention of architects and developers of residential high-rise buildings. 5510 North Sheridan reflects the dawn of the automotive era.

While a small handful of luxury high-rises included garages in the 1910s, it was not until the late 1920s that garages became a standardized feature for apartment houses, and even then they were not universal. Such garages were often notably absent from many earlier luxury residential high-rises in New York City and Chicago. Notable examples of 1920s residential high-rises which included attached garages included the St. Regis in Washington DC, 3750 North Sheridan in Chicago, Edgewater Beach Apartments in Chicago, 209 East Lake Shore Drive in Chicago, Ashburton Apartments in Boston, and the Asbury Apartments in Los Angeles. 5510 North Sheridan demonstrates an integration of the automobile and the urban landscape which took place in the late 1920s.

Architecture

5510 North Sheridan is an important example in the work of Quinn & Christiansen, a Chicago partnership who specialized in apartment hotels and cooperative residences. 5510 North Sheridan is among the largest of their projects. Everett Francis Quinn (1896-1963) and R. Thomas Christiansen (1896-1968), native of Chicago, attended the Armour Institute (later Illinois Institute of Technology), and Quinn graduated with an architecture degree in 1917. Christiansen did not graduate when he left school for World War I (he also served

⁹ Goodrich, Ernest. "The Place of the Garage in City Planning" in *Architectural Record* V 65, No.2: Feb 1929. 184

¹⁰ *ibid*

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in World War II). Everett Quinn also served in World War I and later received a degree in piano and music composition from the Sherwood Conservatory of Music (in retirement he wrote several musical comedies).

In 1920 they joined the firm of Monaco & Wright before starting up their own partnership four years later with an office at 134 N. LaSalle Street. In the late 1920s and 1930s, Chicago architect Edo Belli worked in their office as a young draftsman. According to the obituary for Everett Quinn dated May 28, 1968, together, Quinn and Christiansen designed Chicago residential hotels such as the Sarnac, Nautilus, Cromwell, and Fleetwood, as well as a postwar addition to the Sheraton-Chicago Hotel (505 North Michigan Avenue), the Nabisco (National Biscuit Company) plant (720 West Maxwell Street), the Woolworth warehouse (47th & Archer) and the Olson Rug Company warehouse (Pulaski & Diversey), all in Chicago. Four of their revival-style residential buildings were noted for contextual significance (code 'Orange') in the Chicago Historic Resources Survey, which demonstrate the firm's wide application of revival styles to residential design. A pair of single family residences at 6801 and 6911 South Euclid Avenue demonstrate an formal understanding of Gothic and Tudor revival styles respectively; both were designed in 1926. The luxury apartment house at 431 West Oakdale demonstrates the application of classical revival detailing, seen in the earlier single family residences, to a larger building type built in 1928. 431 West Oakdale is a fifteen story apartment building which unlike 5510 North Sheridan, contained 4 five-room apartments per floor. However, the red brick building shares similar characteristics with 5510 N. Sheridan, including the use of a mansard roof, horizontal limestone stringcourses and limestone ornament concentrated at the bottom and top of the building. The use of historical revival styles would be echoed in the design of 5510 North Sheridan, although the classical revival style at 431 West Oakdale would be slightly more formal and restrained. The firm of Quinn & Christensen also designed the Beverly Maisonettes, a 1936 Moderne small-scale housing development in a far south Chicago neighborhood. The firm also later received publication in Architectural Forum and Progressive Architecture for public housing projects designed in the early 1950s. Everett Quinn headed his own firm while Thomas Christiansen served as the City Commissioner of Buildings from 1947 to 1954. 5510 North Sheridan stands out as a distinctive and well-conceived example of the work of a firm which specialized in high-rise residential structures.

5510 North Sheridan is an excellent example of a residential building type known as the luxury residential high-rise, which developed shortly after the dawn of the twentieth century. The apartments were often designed in a neo-classical revival style, with ornamentation on the ground and upper floors. Luxury residential high-rises developed an especially strong presence in Chicago in areas along Lake Michigan where real estate values were high and lake views were a premium asset. The building type represents the adaptation of elite lifestyles to urban forms.

Luxury high-rises demonstrated a strong European, particularly French, origin. Architects who had studied at the Ecole des Beaux Arts in Paris were exposed to luxurious low-rise apartment buildings which had become established symbols of prestige. Paris was often looked to as a center of emerging fashion and design and

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the turn of the century, and the ability to sell these new American high-rises as 'French flats' had a positive impact on an otherwise skeptical audience. However, such designs were not replications or reproductions of French luxury apartments, but often incorporated such detail into a more modern building which resembled a commercial skyscraper, as described by John Craib-Cox:

Although some of the earlier buildings were ornamented in a manner similar to the Parisian apartments that were frequently illustrated in US architectural periodicals in the early years of this century, most used ornament from a variety of sources placed on the lower storeys [sic] and the upper segments of the building. The mid sections were usually unornamented.¹¹

The luxury residential high rise drew its influences from France and applied them to taller structures. Thus, the building type became a uniquely American invention. C. Matlack Price, an architectural critic who published several articles about apartments and their architects, praised the Americanness of the apartment building in a 1913 issue of *Art and Decoration*: "even if we have in this country no style of architecture which we can call 'American,' it cannot be denied that there are certain types of building which are essentially American in their origin and which bear a distinct national stamp. Of these the 'skyscraper' office building and the apartment house seem to come most readily to mind." Yet only two decades earlier the apartment was still referred to as a 'French flat,' a term that alludes to the actual origin of this type in Europe.¹²

While luxury high-rises followed the structural innovations of commercial buildings built in urban commercial areas, the innovation was tempered with the application of traditional ornament. Thus, luxury residential high-rises as a building type were unique in resembling aspects of both established European tradition and modern structural innovation.

...Change came subtly. New materials and construction methods, such as the concrete and steel skeleton, made possible new building forms, but the emergence of a new American architecture depended on more than new materials and engineering techniques. Typically, new forms blended with old ones in ways that suggested architects both respected tradition and desired innovation.¹³

¹¹ Craib-Cox, John "Houses in the Sky" *Architectural Review*, V CLXII, No. 968: Oct 1977. 228

¹² Handlin, David. *The American Home: Architecture & Society 1815-1915* (Little Brown & Co., Boston 1979) 268

¹³ De Wit, Wim. "Apartment Houses and Bungalows: Building the Flat City" *Chicago History* 1982

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The Renaissance Revival style, as applied specifically to this building type, would come to be considered uniquely American precisely because it was not academically faithful to the historic designs from which it received inspiration.

Although multiple family dwellings had been in existence since the 1870s, it was not until the luxury apartment building became acceptable around the turn of the century that many flat buildings were commonly built in a form that no longer disguised the repetition of identical floors. One of the most important reasons why the high rise apartment was accepted by Americans at the beginning of the twentieth century was that architects began to design apartments that attracted a wealthy clientele. Architects were motivated to design apartment buildings not simply by financial considerations, but also by the possibility of developing the high-rise into a new, specifically American building type. ... According to this view American architecture needed the traditional styles to create a general awareness of true culture and to foster American involvement with it, not only with the architects, but on the part of those who lived in their buildings. A truly ingenious American style would be founded on tradition; only upon that basis should artists and architects attempt to initiate something new.¹⁴

These new buildings, taller than their French counterparts, incorporated new amenities and technologies into a traditional setting. "Special amenities inside the apartment, such as elevators, ventilators, laundry facilities, and vacuum cleaners, which made this kind of building into an American building type, also attracted them."¹⁵ Unlike other multiple family dwellings in America, there was no effort on the exterior to disguise the repetition of floors and floorplans. In particular, luxury high-rises in Chicago, often situated near Lake Shore Drive, adapted their exterior and interior designs to accommodate Lake Michigan. Architectural historian John Craib Cox noted that the "high cost of lake front property dictated that the structure would be long and narrow with the narrow side of the lake. Living rooms overlooked the lake while bedrooms and service facilities were in the long section away from the lake."¹⁶ Such apartment buildings maximized both the direct sunlight exposure, and the expansive lake view. Luxury apartments within the buildings were designed to incorporate interior features of larger single family mansions into 'vertical communities.' For example, the distinction between 'private' and 'public' space was maintained in the floorplans while simultaneously taking full advantage of natural exposure. A 1926 description of a luxury high-rise apartment outlines the division between public and private spaces, while accounting for the maximum use of sunlight. Elements of a 'private' single family mansion were as essential as the spectacular view:

¹⁴ *ibid.* 20-22

¹⁵ *ibid.*

¹⁶ Cox. P. 228

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The more like a private house the apartment is in the arrangement and size of the rooms, the better it is. As in a private house, there are two main portions to each apartment: the master portion and the service portion. The master portion is divided into two portions, the public and the private. Space in the plan must be allotted to each portion. The private portion consists of the master bedrooms; the public portion consists of the kitchen, pantry, maids' bedrooms, sitting rooms, and so forth. Exposure has much to do with the locating of the various portions. Direct daylight is a great advantage, and rooms with outside windows must, in so far as is possible, be devoted to the master portion of the apartment.¹⁷

These apartment buildings often relied upon historic revival architecture on the exterior, with ornamentation concentrated primarily on the roofline and entry level. The interior was often standardized, with significant attention devoted to public areas, such as the lobby. Such apartment buildings were not designed to stretch the boundaries of design, but instead to contribute to a new urban setting and order. They were often rather 'formulaic,' as designers relied upon standardized features.

Moreover, for this type of building to be successful, its home grounds – the courtyard, roof gardens, lobbies, corridors, staircases, and elevators – also had to be properly ordered. These spaces were shaped by many of the same concerns that figured in the design of the city's poor and working population. The architect of even the most lavish apartment houses could rarely ignore the rules of efficient spatial organization...¹⁸

While the exterior ornamentation, with its delicate mix of historicized revival elements, sought to appeal to everyone, the interior, structural, and mechanical systems had to fit such a well-defined building standard so as the visitor would hardly notice their presence. Unlike the challenging commercial design innovations of Louis Sullivan or the open, flowing residential houses of Frank Lloyd Wright and other Prairie School architects, luxury high-rises such as 5510 North Sheridan were admittedly 'safe' architecture which sought to acclimate and reassure its residents even as such structures helped to change the development of modern urban communities. "The architects and engineers of apartment buildings in the predepression era seldom deviated from the well-marked and long used paths in interior planning, appointments, external design, and structure and

¹⁷ Sexton, R.W. American Apartment Houses, Hotels and Apartment Hotels of Today. New York: Architectural Book Publishing Co., 1929.

¹⁸ Westfall, C. William. "The Golden Age of Chicago Apartments," Inland Architect (Chicago: Inland Architect Press) November 1980.

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mechanical utilities.”¹⁹ Luxury high-rises were designed as formulaic but convenient residential spaces. Indeed, some of the most talented architects of the postwar Second Chicago School of Architecture, for all of their modernist design philosophy, lived within the confines of these traditionalist buildings. “The public did not miss the irony of architects like Mies and Walter Netsch and Bertrand Goldberg living in houses or apartments built a half century before the decade of their greatest activity.”²⁰

Renaissance Revival Style

The building at 5510 North Sheridan is an excellent example of French Renaissance Revival design as applied to high-rise residential construction. French Renaissance Revival, like many architectural revivals, was an interpretation of stylistic elements taken from a broad period of time and sources. French Renaissance Revival buildings interpreted architectural features from country estates in the regions of Brittany and Normandy which had been built in over a period of several centuries. A primary distinguishing feature of French Renaissance Revival at 5510 North Sheridan is the use of a steeply pitched hipped mansard roof flanked by gables. The style was popular in the United States from the 1880s and lasted well into the 1940s. Luxury high-rise buildings in the United States borrowed several elements of French classical design. “Like the private houses being erected at the time, these new French-inspired apartment buildings possessed an extremely sculptural and plastic quality. Their large scale ornamental motifs often included flamboyant cartouches, floral brackets, projecting balconies and fanciful figures.”²¹ While the ornamentation of 5510 North Sheridan features touches of flamboyant floral design, and renaissance revival elements, it relies primarily upon its complex mansard roof for its association with French Renaissance Revival architecture. The building is notable as a locally rare example of French Renaissance Revival design, and follows a common trait of revival apartment high-rises by concentrating ornamentation on the lower and upper floors. The lavish floral ornamentation above the primary entrances and on the ceilings of the lobby and entrance is set within restrained vertical and horizontal molding. It is an excellent example of how a variety of design elements, influenced by Parisian luxury apartments, are incorporated into a modern urban building type. As with any historicist revival, the attempt to replicate elements of the past results in a design which mixes so many elements that the ‘revival’ takes on its own unique identity.

Comparisons

While many luxury residential high-rise structures in Chicago incorporate aspects of neo-classical design, two buildings in particular form an excellent basis for context and comparison as they also demonstrate specific aspects of the Renaissance Revival style.

¹⁹ Condit. 164

²⁰ *ibid.* 164

²¹ Tunick, SusaNorth *Field Guild to Apartment Building Architecture* (New York: Friends of Terra Cotta) 1989. unpagiated

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The Sovereign Hotel, located 1040 West Granville, was designed in 1919 by the architect Walter Ahlshlager. It is situated two blocks from the shore of Lake Michigan in Chicago's Edgewater neighborhood. Designed in the Italian Renaissance Revival style, it features many design elements influenced by Renaissance design, including protruding balconies on the third story, lavish floral ornamentation set in limestone on the building's first two stories, and a protruding cornice supported by floral brackets. The building's interior features an extensive lobby with two ballrooms and a separate meeting area. The building serves as an excellent companion to 5510 North Sheridan. While it maintains a decorative cornice which lends a horizontal emphasis, 5510 North Sheridan utilizes a complex mansard roof system to accentuate verticality. Both structures demonstrate the incorporation of revival details into a modern building.

The building at 5510 North Sheridan may also be compared with 257 East Delaware in Chicago, another luxury high-rise designed in the Renaissance Revival style and listed on the National Register of Historic Places. Built in 1917 by architect John Nyden, the 9 story structure represents a combination of design elements from Italian Renaissance Revival and Adamesque design. The front façade is divided into three sections; the first two floors, and the upper two floors, are faced with Adamesque terra cotta ornamentation, while the remaining four middle stories are largely unornamented and faced with a light tan brick. Unlike 5510 North Sheridan, 257 East Delaware draws upon Northern Italian influences for a decidedly more restrained style of ornament. The form of the façade displays a unified and symmetrical flat surface which. 5510 North Sheridan stands as an excellent companion piece to 257 East Delaware. While the style of ornament and specific European influences are somewhat different, both buildings demonstrate common design features and elements which typify the luxury residential high-rise building type.

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9. MAJOR BIBLIOGRAPHIC REFERENCES

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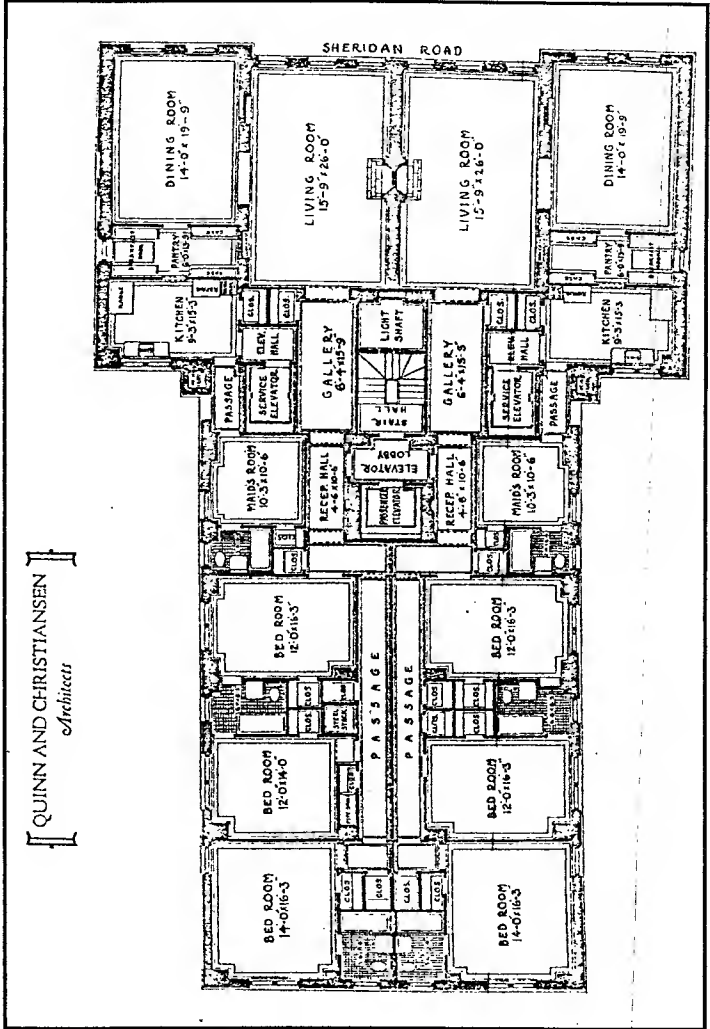
10. GEOGRAPHICAL DATA

Verbal Boundary Description

Lot 10 and South one-third of Lot 9 in Block 1 in John Lewis Cochran's Subdivision of the West half of the North East quarter of Section 8, Township 40, Range 14, East of the Third Principal Meridian, in Cook County Illinois.

Boundary Justification

The boundary includes all exterior and interior areas associated with the physical building and the attached parking garage. The surface parking lots to the north and south of the building, used by its residents, do not contribute to the building's architectural or historical significance, and do not contain any specific features which date to the building's period of significance. The garage on the western portion of the boundary should remain within the boundary as it was constructed as the same date as the high-rise portion of the building and represents the historic integration of automobile and architecture.



A representative floor plan from 5510 N. Sheridan



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WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 8/06/01 THROUGH 8/10/01

418 17 2001

ALASKA, SITKA BOROUGH-CENSUS AREA, Sheldon Jackson Museum, Lincoln St., Sitka, 72001193, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

CALIFORNIA, FRESNO COUNTY, Fresno Sanitary Landfill, West and Jensen Aves., Fresno, 21001067, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

CALIFORNIA, INYO COUNTY, Coso Rock Art District (Boundary Revision), Address Restricted, China Lake Volcanic, 42301174, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

CONNECTICUT, MIDDLESEX COUNTY, Russell House, Corner of Washington and High Sts., Middletown, 72000444, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT, Souza, John Philip, Junior High School, 1000 15th St. N.E., Washington DC, 21001045, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

GEORGIA, CHATHAM COUNTY, New Ogeechee Missionary Baptist Church, 751 Chevys Ad., Savannah, 21000444, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

IDAHO, BINGHAM COUNTY, Eastern Idaho District Fair Historic District, 97 Park Dr., Blackfoot, 21000444, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

IDAHO, BAKER COUNTY, Sandpoint Federal Building, 419 N. Second Ave., Sandpoint, 21000386, LISTED, 8/10/01

IDAHO, K. LNAI COUNTY, Kootenai County Jail, 902 Second St., Rathdrum, 21000894, LISTED, 8/10/01

ILLINOIS, DELES COUNTY, Sixth Seventh, and Tenth Street Stone Arch Bridges, 700 E. of Sixth, Seventh and Tenth Sts., Charleston, 01000869, LISTED, 8/06/01

ILLINOIS, COOK COUNTY, Berwyn Municipal Building, 6700 26th St., Berwyn, 01000865, LISTED, 8/08/01

ILLINOIS, COOK COUNTY, Building at 5510 North Sheridan, 5510 N. Sheridan Rd., Chicago, 01000444, LISTED, 8/07/01

ILLINOIS, COOK COUNTY, S. S. Crown Hall, 3360 S. State St., Chicago, 01001044, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

ILLINOIS, MCDONOUGH COUNTY, King, Moses, Brick and Tile Works, 733 N. Coal St., Dolchester, 21000444, LISTED, 8/07/01

ILLINOIS, CLAIR COUNTY, Jarrold, Nicholas, House, 180 St., Canoka, 74910117, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

INDIANA, RANDOLPH COUNTY, Winchester Courthouse Square Historic District, Roughly bounded by North St., and the railroad located to the E of Main St., Winchester, 01000405, LISTED, 8/09/01

IOWA, IOWA COUNTY, McGreer, John, Barn and Crib, 2056 150th Ave., Donnellson, 01000950, LISTED, 8/07/01

IOWA, MARION COUNTY, Vander Wilt, Dirk and Cornelia J., Cottage, 925 Broadway St., Pella, 01000950, LISTED, 8/07/01

IOWA, PLYMOUTH COUNTY, Le Mars Municipal Park and Golf Course Historic District, Jct. of Le Mars, 4th Ave., NW of IA 3, Le Mars, 01000958, LISTED, 8/08/01 (Conservation Movement in Iowa NHS)

IOWA, POLK COUNTY, Henshaw--Bridg Row House, 1106 High St., Des Moines, 01000255, LISTED, 8/10/01

IOWA, POTTAWATOMIE COUNTY, Bennett Building, 405 West Broadway, Council Bluffs, 01000461, LISTED, 8/07/01

IOWA, STORY COUNTY, Budd, Prof. J. L., Sarah M., and Elta Budd, House, 303 Kellogg Ave., Ames, 21000444, LISTED, 8/07/01

IOWA, WINNEBAGO COUNTY, Burr Oak Savings Bank, 360N 29th Ave., Burr Oak, 01000857, LISTED, 8/10/01

LOUISIANA, WEST CALCIANA PARISH, Rosedown Plantation, US 61 and LA 10, St. Francisville, 21000444, LISTED, 8/07/01

MAINE, KENNEBEC COUNTY, Winthrop Street Hospital (Parish), Roughly bounded by State, Bridge, North and South Streets, and Town St., Augusta, 01000815, LISTED, 8/04/01

MAINE, WASHINGTON COUNTY, Governors Point, Address Restricted, Grand Lake Stream Plantation vicinity, 21000444, LISTED, 8/04/01

MARYLAND, MONTGOMERY COUNTY, Grace Episcopal Church, US 1, 1 1/2 mi. NW of 287, and Third St., Gaithersburg, 21000444, LISTED, 8/07/01

MASSACHUSETTS, WASHINGTON COUNTY, Maine Archeological Survey, Site 52 45, Address Restricted, Montserrat, 21000444, LISTED, 8/07/01 (Native American Petroglyphs and Pictographs in Maine NHS)

MAINE, WASHINGTON COUNTY, Wolonapeak, Eastern Shagbark Superfund Site, Address Restricted, Montserrat, 21000444, LISTED, 8/07/01

MARYLAND, CALVERT COUNTY, Lucy, J. C., Oyster House, MD R., Solomons, 24000444, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

MASSACHUSETTS, SUFFOLK COUNTY, Gibson House, 137 Beacon St., Boston, 01000444, NATIONAL HISTORIC LANDMARK DESIGNATED/LISTED, 8/07/01

MASSACHUSETTS, SUFFOLK COUNTY, Peabody, The, 125-137 Ashmont St., Boston, 21000444, LISTED, 8/07/01

MASSACHUSETTS, WORCESTER COUNTY, West Sutton Historic District, Central part of Sutton, Town Park, West Sutton, 21000371, LISTED, 8/04/01